Etchings and Engravings

the collection of the late

Russell Sturgis

Part 1

The Anderson Art Galleries
12 East 46th Street
New York

1910
Mar. 28
NcAnS

No. 826—1910.

THE COLLECTION

OF

Engravings and Etchings

FORMED BY THE LATE

Russell Sturgis

TO ILLUSTRATE THE

History of the Two Arts

ETCHINGS BY J. F. MILLET, CAMILLE COROT, JOSEF ISRAELS, J. L. E. MEISSONIER, CHARLES MERYON, REMBRANDT, GEORGE CRUIKSHANK, CHARLES JACQUE, J. McN. WHISTLER, F. SEYMOUR HADEN, FRANCISCO GOYA, AND OTHERS.

ENGRAVINGS BY ALBRECHT DURER, H. S. BEHAM, LUCAS VAN LEYDEN, W. FAITHORNE, W. HOLLAR, HOGARTH, DANIEL HOPFER, HANS BURGKMAIR, AND OTHER EARLY MASTERS. LITHOGRAPHS BY RAFFET. MEZZOTINTS BY VALENTINE GREEN AND SIMILAR ENGRAVERS. CHIAR-OSCURO ENGRAVINGS BY ANDREAS ANDREANI, NICOLAS DI VICENTIO, BARTOLOMEUS CORIOLANUS, FANTUZZI DI TRENTO, AND OTHERS EQUALLY RARE. TURNER'S LIBER STUDIORUM, ETC.

PART I.

TO BE SOLD

MONDAY EVENING, MARCH 28 - - - LOTS 1—150

TUESDAY EVENING, MARCH 29 - - - " 151—300

SALE BEGINS EACH EVENING AT 8.15 O'CLOCK.

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The Anderson Auction Company

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NEW YORK.

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1. All bids to be **PER LOT** as numbered in the Catalogue.

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5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

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8. The Anderson Auction Company will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

No. 826—1910.

The Russell Sturgis Collection

American Etchings

1. AMERICAN ETCHINGS.
   A series of 10 small etched plates by the same artist, unidentified, signed with a mark resembling "A. T." (10 pieces.)

BELLOWS (A. F.).

2. MILL AT OYSTER BAY.
   And 3 other landscapes near New York.
   Etchings. SIGNED PROOFS ON DUTCH PAPER. (4)

BLUM (ROBERT).

3. THE HAG: Etching.
   Old woman with pipe.
   SIGNED PROOF ON CHINA PAPER. 1879.

BOECKLIN (A.).

4. A SPRING DAY: Island of the Dead and "Herakles."
   Tinted photogravures of his paintings. Large folio. (3)

BONVIN (FRANÇOIS).

The etcher of a few plates of considerable merit.

5. PORTRAIT OF HIMSELF.
   Woodcut done in 1847. Two proofs, one on India paper, mounted on the same sheet.

BRACQUEMOND (FELIX). 1833.

His portraits mostly done from life and his original etchings full of originality.

6. EDMOND DE GONCOURT.
   Etched portrait.
   One of 25 SIGNED PROOFS ON PARCHMENT.

7. THEOPHILE GAUTIER.
Etched portrait on India paper with the name spelled "Teophile." 3rd State.
VERY RARE. Beraldi calls this "the beautiful state of the plate." With the stamp of PHILLIPPE BURTY.

8. LE HAUT D'UN BATTANT DE PORTE.
With etched signature to right and the date 1865. On THIN JAPAN PAPER.

9. MOUTONS PARQUÉS, after Brendel.
Etching from the collection of PHILIPPE BURTY with his stamp.

BRENNAN (ALFRED).

10. DISCORD.
Painter etching, with stamped number "30."

BRETON (JULES).

11. THE COMMUNION. Etched by H. Hamilton.
Impression on Japan paper.
Christ in the Temple, Litho after Menzel.
Large folio. (2 pieces.)

BRUNET-DEBAINES (A.).

12. COURT OF ST. GERMAIN (?).
Impression on soft Japan paper, with full margins.

13. HOTEL-DIEU, with remains of the Bridge St. Charles, 1872.
Fine impression as above, with full margins. Folio. RARE.

14. ST. VIVIEN, Rouen.
Another Church at Rouen, and two etchings on one sheet. (3 pieces.)

15. ST. GERMAIN.
TWO SIGNED VIEWS ON CHINA PAPER.
4 additional etchings, including 3 proofs. (6)

BUHOT (FELIX).

One of his three finest Paris plates.

16. LA PLACE PIGALLE EN 1878.
FINE ARTIST'S PROOF, with a portrait of Buhot as one of the remarques.

BURTY (PHILIPPE).

Noted French art collector and critic.

17. BOOK PLATE OF PH. BURTY.
From his own collection with his stamp.

CHAMPOLLION (E. A.).

18. LE CHOIX DU MODÈLE. After Fortuny. Open letter proof.

CHURCH (F. S.).

19. OLD HORSE CAR USED AS A CHICKEN HOUSE.
Painter Etching. SIGNED PROOF ON INDIA PAPER (unmounted) with uncut margins.

COCHIN (C. N.).

20. CEREMONIE DU MARIAGE DE LOUIS DAUPHIN AVEC MARIE THERESE, Feb. 23, 1745.
Folio line engraving, showing the scene at Court with many figures.

21. SALLE DE SPECTACLE on the same occasion.
Folio engraving within beautiful ornamental border.

22. BAL MASQUE on the occasion of the Marriage.
Fine impression. Folio.

23. BAL PARÉ.
Given by the King on the same occasion, within ornamental border. Folio.

COLE (J. FOXCROFT).

24. SHEEP IN A COUNTRY LANE.
Original proof. 4to. Large paper.

COROT (CAMILLE).

25. SOUVENIR D'ITALIE.
A valley, four young trees to the right.
Impression on Japan paper with untrimmed margins.

26. ENVIRONS DE ROME.
Trees to the left, two crooked trunks to the right.
Impression on Japan paper with full margins.

27. SOUVENIR DE TOSCANE.
Corot's first etching. He only made 14 plates.

28. ETCHED PORTRAIT, by H. Grenaud.

CRESWICK (THOMAS).

Great English painter.

29. LANDSCAPE.
Original etching. INDIA PROOF BEFORE LETTERS.

DELACROIX (EUGENE).

Painter, lithographer and etcher, 1798-1863.

30. A WOMAN LYING DOWN SEEN FROM THE BACK.
Printed on the same sheet with "A Man at Arms of the time of Francis I."

DETAILLE (EDOUARD).

31. FRANCO-PRUSSIAN WAR.
Défilé de Cavalerie and two scenes of the Battle of Reichshoffen. GOUPIL GRAVURES on India paper. Large folio. (3 pieces.)

32. CHAMPIGNY (Detaille); Une Alerte (Berne-Bellecour); and La Poste (Dupray). Goupil gravures on India paper. Folio. (3)

33. LE DEPART (Jazet); Le Depart (De Neuville); and Une Perquisition (Girardet). Goupil gravures on India paper. Large folio. (3)

EATON (WYATT).

Rare etchings by this American painter, on fine hand-made paper.

34. TREES IN A MEADOW.
SIGNED TRIAL PROOF ON LARGE PAPER.

35. PORTRAIT OF A MAN.
SIGNED TRIAL PROOF ON LARGE PAPER.

36. HEAD OF A WOMAN and a Burdock plant.
BOTH SIGNED TRIAL PROOFS ON LARGE PAPER.

ETCHINGS

37. PONT DE BORDEAUX by Teysonnières; Woman's Head by L. Le Couteaux, proof with scratch title. Folio. (2)

38. CATHEDRAL DE ROUEN. Proof on India paper by Jules Adeline; L'Espalier, Aquatint, signed remarque proof by Max Klinger, on India paper. Folio. (2)

FACIUS (G. S. & J. G.).

39. VENUS ASLEEP, after Titian. Danae, after Titian. Stipple engravings. Folio. (2 pieces.)

FARUFFINI (F.).

40. CESAR BORGIA ET MACHIAVEL.
Etching which took the prize at the Salon of 1866. "Gift from C. C. [Charles Courtry?], Dec. '79" pencilled on margin.

41. SACRIFICE TO THE NILE.
Etching. Salon de 1867.
Proof on large paper with the same pencilled inscription as above.

FICQUET (ETIENNE).

42. PORTRAITS OF VOLTAIRE, after De la Tour; and FENELON, after Vivien. Fine impressions with margins. (2)

FLAMENG (LEOPOLD).

43. PIERRE HEDOUIN.
Father of the etcher.
FINE PROOF FROM THE BURTY COLLECTION SIGNED BY FLAMENG in ink, also with inscription "Avery March '78 No. 312."

44. PORTRAIT OF GAVARNI.
SIGNED PROOF ON INDIA PAPER.
Inscription "Avery March '78 No. 303." (FROM THE BURTY COLLECTION?)

45. THE ELDER BURTY.
Inscription "Avery March 1878 No. 95."

46. S. P. AVERY.
Fine impression; the well-known Old New York Art Dealer, founder of the firm.

47. ETCHED LANDSCAPE.
Impression on India paper.

FORTUNY (MARIANO).

48. ANACHORÈTE. Proof on China paper before the cleaning of the plate, and without printer's or publisher's name. [This and the following are all stamped autographed proofs.]

49. KABYLE MORT. China proof.

50. The Same. China proof.

51. ARABE VEILLANT LE CORPS DE SON AMI. China proof.

52. AMATEUR DE JARDIN. China proof before the cleaning of the plate.

53. MARÉCHAL-FERRANT AU MAROC. China proof.

54. EGLISE S. JOSEPH A MADRID. China proof.

55. MEDITATION. China proof.

56. LA VICTOIRE. Proof on Dutch paper.

57. IDYLLE. Proof on Dutch paper.

58. ARABE ASSIS. China proof, before the cleaning of the plate.

59. The Same. Proof on Dutch paper, the edges of the plate cleaned. (Without the signature.)

60. PORTRAIT DE ZAMACOIS. China proof.

61. GARDE DE LA CASBAH. Proof on Dutch paper.

62. UN DIPLOMATE. China proof.

63. TIREUSE DE CARTES. Proof on Dutch paper.

64. TANGER, ARABES ASSIS. China proof.

65. UN POUILLEUX. China proof.

66. CHEVAL DU MAROC. China proof.

67. HOMME SE ROULANT A TERRE. China proof.

68. MENDIANT ACCROUPI. Proof on Dutch paper.

69. UNE RUE DE SEVILLE. China proof.

70. DEUX CARDINAUX. China proof.

71. UN MASQUE. Proof on Dutch paper.

72. PORTRAIT DE VELASQUEZ. China proof.

73. CROQUIS. DEUX ARABES. China proof.

74. LANDSCAPE. China proof.

GAILLARD (FERDINAND).

75. FEMME DU PEUPLE.
Head of a woman, with a child lightly etched in her arms.

GEDDES (ANDREW).

Noted Scotch Painter. Executed only a few etchings, all of great merit, but rarely met with.

76. LORD JEFFREY. Second state (unfinished proof), from Philippe Burty's collection, with stamp.

77. COLONEL PHILLIPS. First state, with etched signature. From Philippe Burty's collection with stamp.

78. BARRINGTON BLACKFORD. In military uniform. Unfinished proof of the first state. From Philippe Burty's collection with stamp.

79. PORTRAIT OF A YOUNG MAN IN THE STYLE OF VAN DYCK. Proof.

80. ALEXANDER NASMYTH. Unfinished proof of the first state.

GIFFORD (R. SWAIN).

81. LOW TIDE: A Beached Boat.
Etching. India proof. Sm. folio.

82. NONQUITT: Signed proof on China paper. HAY RICK: signed proof on the same. 8vo. (2)

HERKOMER (HUBERT).

83. PORTRAIT OF JOHN RUSKIN.
Bust. Folio mezzotint. Artist's signed remarque proof, No. 26, with the stamp of the Printseller's Association. On Van Gelder paper. Full margins.

HILL (J. HENRY).

American Etcher and Painter.

84. A WATER MILL. Signed proof; A RAVINE WITH WATERFALL. Signed proof. (2)

HOUBRAKEN (J.).

85. ALBERT OF AUSTRIA. 8vo. PROOF BEFORE LETTERS; Anne of Cleves, after Holbein, sm. folio. (2)

HUGO (VICTOR).

86. RUINED CASTLE IN A STORM.
Etching. 1868.

HURET (G.).

87. LOUIS XIII. of France and Queen Anne kneeling before the Virgin and Child. Folio.
Beautiful engraving; the scene in an arched Court looking out towards a fountain.

ISRAELS (JOSEF).

Painter, who etched a few plates of fishermen, etc.

88. YOUNG DUTCH FISH GIRL WITH BASKET SEATED ON THE SHORE.
Proof before the plate was cleaned.

89. LA JUIVE.
Proof on large paper.

90. HEAD OF AN OLD WOMAN.
Proof on large paper.

91. HEAD OF A CHILD.
Lightly etched. Proof before plate was cleaned.

92. INTERIOR: Baby in a cradle holding a spoon out to a dog seated on a chair. Lightly etched. PROOF.

JACQUE (CHARLES).

93. CATTLE AND SHEEP IN A WOOD, ATTENDED BY TWO WOMEN. Drawn by Jacque, engraved on wood by Lavieille. A proof of the first state of the block, and a China proof of the finished state. The first with the stamp Nc. (Charles Naumann?). (2)

94. TITLE PAGE FOR THE "ALMANACH BOURGUIGNON." Woodcut. Proof before the date was cut. With collector's stamp "Nc." (Charles Naumann?).

95. THE WOLF'S DEN IN THE JARDIN DES PLANTES. 1842. Dry-point. Proof on China paper.

96. LES CHANTEURS. Jacque's only folio etching of figures. Printed by Delatre.

97. FONTAINEBLEAU, CERF SORTANT DE LA HAUTE FUTAIE.
Deer in Fontainebleau Forest. Proof etching on India paper, the above title pencilled in a hand which strongly resembles that of Jacque. With collector's stamp.

98. WOODCUTS, by Lavielle after Jacque. Le Chat Botté; and four prints of the Months May, July, etc. (5 pieces.) Each with collector's stamp Nc. (Charles Naumann?).

JACQUE (LEON).

Brother of Charles Jacque, born in 1828.

99. VILLAGE LANDSCAPE.
Small folio etching.

JACQUEMART (JULES).

100. LES QUATRE ELEMENTS. Complete set of the four etchings, etched title and original wrappers also containing an etching. Oblong 4to. Paris, 1863
Scarce. The original issue with Cadart's name on wrappers as printer.

101. THE SORCERESS. After Franz Hals. Signed proof.

102. HEAD OF A GIRL. After Greuze. Signed proof.

103. LANDSCAPE WITH CATTLE. After Berghem. Signed proof.

104. RUSTIC INTERIOR. After Willem Kalf. Signed proof.

105. MARINE. After Van Goyen. Signed proof.

106. HOLY FAMILY. After Jordaens. Signed proof.

107. ELIZABETH OF VALOIS. After Sir Anthony More. Signed proof. (Now considered a portrait of a German Lady, by Strigel.)

108. JACOB VAN VEEN. After Martin van Veen. Signed proof.

109. PORTRAIT OF A DUTCH GENTLEMAN. After Adrian de Vrees. Signed proof.

110. A DUTCH BURGOMASTER. After Van der Helst. Signed proof. (Also etched title-page to the series.) Two pieces.

111. ALEXANDRE DUMAS, FILS. Bust portrait after Carpeaux. Proof on parchment.

112. LE DEFILE DE NANCY (Parade of the Lorrainers before the Empress Eugenie). After Meissonier. Proof.

113. THE MINERVA OF BESANÇON (from an ancient Roman Statue). Proof on Dutch paper, stamped "Collection Lalanne."

114. L'ECUREUIL ET LA MOUCHE. Proof before letters.

115. LES FLEURS DE LA VIE; LES RONCES DE LA VIE. Early state before the titles. (2)

116. A SPANISH WOMAN WITH FAN; ETCHING FROM A PERSIAN MANUSCRIPT, proof on China paper; LE TOUR DE NESLE(?), proof before title. (3)

117. PLAT D'URBINO; RELIURE DE MAIOLI; MIROIR DU XVIe SIECLE. ANCIENT NECKLACE AND JEWEL. (4)

118. TAPIS XVIe SIECLE; HALLEBARDES XVIe SIECLE; SELLE POLONAISE; and another. (4)

KRUELL (G.).

119. PORTRAIT OF E. L. GODKIN.
Woodcut on China paper SIGNED BY THE ARTIST.

120. PORTRAIT OF JOHN PETTIE, R. A.
SIGNED WOODCUT on China paper.

LALANNE (MAXIME).

121. 12 CROQUIS A L'EAU-FORTE. Paris: Cadart, 1869. Complete set of the etched title-page and twelve plates Original issue.
Scarce in complete sets. Sometimes known as "Divertissements sur Cuivre." The series includes La Seine à Bezons, Dans un Parc, Une Rue à Barcelone, Dans le Port de Bordeaux, Le Pigeonnier, etc. This last mentioned plate is considered one of the most perfect of Lalanne's smaller etchings, and the impression in this set is exceptionally fine. All are proofs before titles, later issues having the titles etched in the blank spaces at the bottom of the plates.

122. [AN OLD FRENCH CHATEAU.] Signed proof. 8vo.

123. CHATEAU DE CHAUMONT; A BASTION OF PARIS DURING THE SIEGE, Proof; PORT DE BORDEAUX.

124. UNE RUE A BARCELONE. (4)

L'EAU-FORTE EN 1874.

125. L'EAU-FORTE EN 1874.
30 Eaux-fortes, Originales et Inedites par 30 des Artistes les Plus Distingués. Texte par Ph. Burty. Folio, in the original cloth portfolio (worn). (One etching missing to complete the set.) Paris, 1874
No. 38 of the limited Edition, the etchings India proofs. Among the artists whose etchings are included are Appian, Lalauze, Legros, De Gravesande, Lalanne, Detaille, etc.

L'EAU-FORTE EN 1875.

126. L'EAU-FORTE EN 1875.
40 Eaux-fortes. Texte par Burty. Folio, in the original portfolio. Paris, 1875
No. 42 of the Limited Edition, the etchings India proofs. A Complete Set. The etchers in this include De Neuville, Detaille, Roybet, Lalanne, Bracquemond, Legros, etc.

LE DAVIS (EDOUARD).

127. "MERRY ANDREW" after Franz Hals, with his portrait in plain dress engraved on copper on the same sheet. Folio, with small margin.

LEFEBURE (JULES).

Noted French Painter, executed only a few etchings.

128. MADELEINE COUCHÉE. Very early proof on Japan paper. Signed by the artist.

LEGROS (ALPHONSE).

129. GAMBETTA. Portrait of the French Statesman. Dry-point. Very fine impression. Scarce.

130. S. JEROME. Proof with Philip Burty's Stamp.

131. HEAD OF AN OLD MAN. Folio. Proof.

132. UN VIEIL ESPAGNOL. Japan Proof. VICTOR HUGO. Proof in the fourth state with collector's stamp. (2)

LEPAGE (JULES BASTIEN).

French Painter who etched only 11 plates.

133. RETOUR DES CHAMPS.
Woman returning from the fields.
Proof on Japan paper without signature.

134. FAUCHEUR AIGUISANT SA FAUX.
Reaper sharpening his scythe.
Proof on Japan paper.

LEWIS (J. F.).

135. LION AND LIONESS; A LION'S HEAD. Drawn and etched by J. F. Lewis. 1824. (2)
India proofs. Considered the masterpieces in etching of this noted painter.

136. SET OF TWELVE SPORTING SUBJECTS. Drawn and etched by J. F. Lewis. 1835-36.
SCARCE. The subjects include The Stable Door, The Cottage Door, Buck Shooting, Spaniels, Mare and Foal, A German Wild Boar, etc.

MARSH (O. C.).

137. 16 PLATES OF BUTTERFLIES, MOTHS, CATERPILLARS, etc. All proofs, some on India paper.

MEISSONIER (J. L. E.).

138. POLICHINELLE. Etched by Meissonier himself. First state with the trace of an eye in the background. Fine impression on Large Paper.

139. LE SERGENT RAPPORTEUR. Fine impression with "Imp Salmon," on Large Paper.

MERYON (CHARLES).

Etchings by this noted engraver, many in choice states, and some from the collection of Philippe Burty. Arranged and described according to Delteil.

140. LA VACHE ET L'ANON. (D. 2.) Very fine India proof of the Second State. Plate destroyed.

141. LA BREBIS ET LES DEUX AGNEAUX, and, PÊCHEURS DE LA MER DU SUD. The two on one sheet. (D. 8 and 15.) Second State.

142. LE PAVILLON DE MADEMOISELLE ET UNE PARTIE DU LOUVRE. (D. 9.) Fine impression of the First Finished State on Old Paper.

143. ENTRÉE DU FAUBOURG SAINT-MARCEAU, A PARIS. (D. 10.) Fine impression of the Second State.

144. BATEAUX DE HARLEM A AMSTERDAM. (D. 14.) Second of Four States. Fine India proof, unmounted.

145. PÊCHEURS DE LA MER DU SUD. (D. 15.) Second State.

146. TITLE (WRAPPER) OF THE "EAUX-FORTES SUR PARIS." (D. 17.) Light brown in color. The plate destroyed.

147. THE SAME. Green in color.

148. DEDICATION TO "REYNIER NOOMS, dit ZEEMAN." (D. 18.) Very fine impression in two colors on Large Paper. Plate destroyed. Very Scarce in two colors.

149. ANOTHER COPY of the same on small paper. Very fine impression in black.

150. ANCIENNE PORTE DU PALAIS DE JUSTICE. (D. 19.) Proof on China Paper of the Third State. Plate destroyed.

SECOND SESSION

MERYON (CHARLES).

151. ARMES SYMBOLIQUES DE LA VILLE DE PARIS. (D. 21.) Third State.

152. LE PETIT PONT. (D. 24.) Fifth State (practically the First Finished State). Beautifully soft impression on China Paper. From Philippe Burty's collection with his stamp.

One of Meryon's Finest Plates. Of this state only 600 copies were issued, a very few being like this copy, specially printed on China paper. Written at the bottom—possibly by Burty—"4 Etat, le Petit Pont à la pointe."

153. SAINT-ETIENNE-DU-MONT. (D. 30.) Fourth State (first with the initials "C. M."). A beautiful clear printed impression on India Paper. From the Bouillard collection. Plate destroyed.

154. FIFTH STATE OF THE SAME ON LARGE PAPER.

155. LA PETITE POMPE. (D. 32.) Second (or Finished) State. Fine impression on Large Paper. From the Philippe Burty collection with his stamp. Plate destroyed.

156. LE PONT AU CHANGE. (D. 34.) Eleventh State, with the balloons and Delatre's name as printer. On China Paper. Plate destroyed.

157. L'ESPERANCE. (D. 35.) Second State. Plate destroyed.

158. TOMBEAU DE MOLIERE. (D. 40.) Second State on Large Paper.

159. THE SAME. On Small Paper.

160. TOURELLE *DITE DE* MARAT. (D. 41.) The Sixth of Ten States on Large Paper. Very fine impression.

Meryon considered this his best work. He said it was the composition of heaven.

161. COLLEGE HENRY IV. (D. 43.) Fourth State, with the sea, mountains, ships and sea monsters.

162. THE SAME. UNDESCRIBED STATE, BETWEEN FIFTH AND SIXTH. The sea, mountains, etc., erased and left blank. Unknown to Delteil. Very Rare.

163. THE SAME. Seventh State.

164. THE SAME. Eighth State. Proof on China Paper from Burty's collection with his stamp.

165. BAIN-FROID CHEVRIER. (D. 44.) Sixth State.

166. LE PONT-AU-CHANGE VERS 1784. (D. 47.) Very fine impression of the Fourth State. Plate destroyed.

167. LA SALLE DES PAS-PERDUS. (D. 48.) Very fine impression of the Fourth State on Thick and Large Paper. The plate destroyed.

168. THE SAME. On slightly smaller paper.

169. RUE PIROUETTE AUX HALLES. (D. 49.) Fine India proof of the Sixth State.

170. LE GRAND CHATELET VERS 1780. (D. 52.) Third State. Plate destroyed.

171. VUE DE L'ANCIEN LOUVRE DU COTE DE LA SEINE. (D. 53.) Sixth State.

172. LA RUE DES TOILES A BOURGES. (D. 55.) Sixth State.

173. ANCIENNE HABITATION A BOURGES. (D. 56.) Fifth State. Plate destroyed.

174. CHATEAU DE CHENONCEAU. (The second plate. D. 58.) Second of Three States.

175. CHEVET DE ST. MARTIN-SUR-RENELLE. (D. 60.) Third State. From Philippe Burty's collection with stamp.

176. PLAN DU COMBAT DE SINOPE. (D. 62.) Proof, unknown to Delteil, in which the Compass needle has neither Point nor Feathers, and crosses the scale. Plate destroyed.

177. THE SAME. First State, in which Meryon has personally erased the wrong pointing initial of the needle, and correctly written "N" at the other end.

178. COVERS OF THE "VOYAGE A LA NOUVELLE ZELANDE." (D. 63.) With etched design. Fourth State printed in blue.

MERYON (CHARLES).

179. LE PILOTE DE TONGA. (D. 64.) Second State, printed in red and black. Plate destroyed.

180. TETE DE CHIEN DE LA NOUVELLE-HOLLANDE. (D. 65.) Second State. Proof on China Paper. Plate destroyed.

181. LE MALINGRE CRYPTOGAME. (D. 66.) Second of Four States. Proof printed on greenish paper. Plate destroyed.

182. THE SAME. Fourth State on Large Paper.

183. NOUVELLE CALEDONIE. GRAND CASE INDIGENE. (D. 67.) Fourth, or First Lettered State.

184. OCEANIE: PECHE AUX PALMES. (D. 68.) Fourth, or First Lettered State. Plate destroyed.

185. PRESQU'ILE DE BANKS—POINT DITE DES CHARBONNIERS. (D. 69.) Fifth State.

186. GRENIERS INDIGENES A AKAROA. (D. 70.) Fourth, or First Lettered State.

187. ETAT DE LA PETITE COLONIE FRANÇAISE D'AKAROA. (D. 71.) Fifth State.

188. SAN FRANCISCO. (D. 73.) Fine impression of the Fourth State. With pencil note that it was bought in 1875.

189. PRO VOLANT DES ILES MULGRAVES. (D. 74.) Fourth State reading "Rebus."

190. PORTRAIT DE CASIMIR LE CONTE. (D. 77.) Fine impression on Dutch paper.

191. THE SAME. On thick paper.

192. RENE DE BURDIGALE, Sr. DE LAUDONNIERE. (D. 80.) Fourth State. Fine impression.

A portrait of the famous founder of the Huguenot Colony in Florida. Engraved after the rare portrait by Crispin de Pass.

193. PIERRE NIVELLE. (D. 81.) Fifth, or First Lettered State. Proof on China Paper from Philippe Burty's Collection with his stamp.

194. BIZEUL (LOUIS JACQUES MARIE). (D. 83.) Fifth State.

195. BENJAMIN FILLON. (D. 85.) Fifth State on Large Paper.

196. PROJET D'ENCADREMENT POUR LE PORTRAIT D'ARMAND GUERARD. (D. 95.) The Fourth State of Nine.

(A lynx curls round the "Code Lois.")

197. PORTRAIT D'ARMAND GUERARD. (D. 86.) Second State. Plate destroyed. From the Hirsch collection with stamp.

198. ADRESSE DE ROCHOUX. (D. 87.) Fourth State, printed in red and black. Very fine impression.

199. PRESENTATION DU VALERE MAXIME AU ROI LOUIS XI. (D. 94.) Early impression of the Fourth State.

200. FRONTISPIECE POUR LE CATALOGUE DE TH. DE LEU. (D. 96.) Sixth State, the First with Letters. Fine impression on Large Paper.

201. REBUS. (La Vendetta.) (D. 100.) Second State. Plate destroyed.

202. ANOTHER COPY OF THE SAME.

203. ANOTHER COPY, BUT PRINTED ON LARGE PAPER.

204. REBUS. (Beranger ne fut véritablement fort, etc.) (D. 101.) Third State. Plate destroyed.

205. REBUS. (Non! Morny n'est pas mort, etc.) (D. 102.) Second of Three States. Plate destroyed.

206. CHARLES MERYON PAR F. BRACQUEMOND. (D. 17-A.) Third State from the Burty and Hirsch collections. Portrait as an ancient sculpture.

207. CHARLES MERYON PAR F. BRACQUEMOND. Three-quarter length seated. Amand-Durand reproduction.

Ten proofs only were taken from the original plate when Meryon destroyed it, and this is the only state in which it is obtainable.

208. CHARLES MERYON MAD AT CHARENTON. Heliogravure after Leopold Flameng. Lettered Proof on parchment. From Philippe Burty's collection with his stamp.

209. THE SAME. Proof before letters on plate paper.

210. PORTRAIT OF EDME C. SAINT-MARCEL. Unfinished proof.

Erroneously attributed to Charles Meryon, and no doubt by the painter himself. Two different etchings of this portrait were executed, one showing the painter looking a little to the left. This represents him looking straight to the front.

MILLET (JEAN FRANÇOIS).

211. L'HOMME APPUYAT SUR SON BECHE. (D. 3.)
Etching known as "Labor." Plate destroyed. On thin Japan paper.

212. FEMME VIDANT UN SEAU. (D. 32.)
Woman emptying a bucket, woodcut by Pierre Millet after a drawing by J. E. Millet.
THE RARE ORIGINAL NOT TO BE CONFOUNDED WITH THE COPIES WITH THE TITLE IN REVERSE OR THE INITIALS ONLY.

213. FEMME VIDANT UN SEAU. The same on toned paper.

214. FEMME VIDANT UN SEAU. The same. An impression on buff paper with collector's stamp.

215. OU DONC EST-IL? (Delteil 21.)
ORIGINAL LITHOGRAPH for a Music Sheet, and one of only two vignettes drawn on stone by Millet in his early youth. On China paper.
The reduced facsimile of the FIRST STATE BEFORE LETTERS, of which only one proof was known to LeBrun, is said to be in America, and which Burty reports was sought for by Millet for many years before his death owing to his desire to see it again. Only three or four trial proofs were made of the second state (with letters) which are now in the Curtis, Gerbeau and Vanderbilt Collections. The drawing was executed in compliance with an order, and when submitted to the Publisher, he refused either to return or pay for it.

216. LE SEMEUR. (D. 22.)
Lithograph of "The Sower" by Bouvier after Millet, printed by Bertauts.

217. LA GRANDE BERGERE ASSISE. (D. 33.)
Second State with the sky. Woodcut by J. B. Millet after J. F. Millet. 4to.

218. BECHEUR AU REPOS. (D. 34.)
Woodcut by Pierre Millet after a drawing by J. F. Millet. 1874. On toned paper.

219. "FOUR TIMES A DAY."
"Morning," "Noon," "Evening" and "Night," a series of 4 woodcuts by A. Lavielle after Millet. RARELY FOUND COMPLETE.

220. "THE WORK OF THE FIELDS."
A series of 10 woodcuts by Lavielle after Millet: Woman shearing, spinning, raking, pulling and crushing flax; a Man mowing, binding, threshing, reaping and making faggots.
RARELY FOUND COMPLETE.

Modern Colored Prints

In the colors of the originals, and with the approval of the painter expressed by signature.

BROUET (A.).

221. EVENING, A CITY.
Sm. folio, signed by the artist.

VON ENDE (HANS).

222. WORPSWEDE. Cottage and trees on a stream. Colored etching in blue tones. SIGNED. Sm. folio.

OSTERLIND (ANNE).

223. LE BEAU SOIR. Autumn.
SIGNED by the painter. Folio.

HAUDARD (CHARLES).

224. AU BOIS. (Swans in a Stream.)
No. 46 of 50 SIGNED PROOFS marked "Unpublished."

GRAF (O.).

225. DACHAU BY MOONLIGHT. Folio.

GREENOUGH (E. K.).

226. VIEW OF THE MEADOWS.
Colored Lithograph. Signed.

LORRAIN (ROBERT).

227. THE BATHERS.
No. 46 of 50 SIGNED PROOFS. Folio.

MARCHETTI (G.).

228. IN THE PARK.
SIGNED BY THE ARTIST. Folio.

MOTTA.

229. A SWOLLEN STREAM. Folio.
Signed facsimile of a Crayon Drawing.

TROWBRIDGE (V.).

230. MOONLIGHT, COTES DU NORD.
Colored etching, SIGNED BY TROWBRIDGE. Sm. folio.

MORAN (THOMAS).

231. LANDSCAPE: Etching. SIGNED PROOF ON CHINA PAPER.

232. YELLOWSTONE RIVER and KURATO, a Ute Girl. SIGNED PROOF ON CHINA PAPER. (2)

MOREAU LE JEUNE.

233. CORONATION OF LOUIS XVI. Magnificent folio engraving showing many figures.

234. CELEBRATION OF THE BIRTH OF THE DAUPHIN. Jan. 21, 1782.
Arrival of the Queen at the Hotel de Ville in the midst of an immense crowd. Folio engraving.

Portraits.

235. LONGFELLOW (HENRY W.). Lithograph issued by Houghton, Mifflin and Company. Bust, life size, 1875. Woodcut portrait of Bismarck on India paper. (2)

RAJON (PAUL).

236. UN AMOUR PLATONIQUE. Fine original impression with large margins.

237. PORTRAIT DE FELIX BRACQUEMOND; PORTRAIT DE SULLY PRUDHOMME. INDIA PROOF. (2)

238. PORTRAIT DE BARBEY D'AUREVILLY. Proof; PORTRAIT DE IVAN TOURGUENEFF. PROOF. Scarce. (2)

REMBRANDT.

239. THE CIRCUMCISION. Bl. 20. B. 37. Fine impression of the First State.

240. THE DESCENT FROM THE CROSS BY TORCH LIGHT. Bl. 58. B. 83. Very fine impression with margin of the only state. From the Wilhelm Koller, Gawet and Held collections.

241. JESUS DISPUTING WITH THE DOCTORS. Bl. 35. B. 64. Very fine impression with margin.

242. ST. JEROME KNEELING. Bl. 73. B. 102. Late, but fairly good impression with margin.

243. THE COTTAGE WITH A LARGE TREE. Bl. 326. B. 226. Good impression of a very rare etching of Rembrandt. From the Drugulin and other collections.

244. MANASSEH-BEN-ISRAEL. Bl. 183. B. 269. Good impression from the Koller and Daffinger collections.

245. JOHANNES WTENBOGARDUS. Bl. 190. B. 279. Very good impression of the Third State.

246. OLD MAN WITH A LARGE HAT, SLEEPING. Bl. 286. B. 290. Very fine impression.

247. THREE HEADS OF WOMEN, ONE SLEEPING. Bl. 251. B. 368. Good impression.

248. THE BURGOMASTER SIX. Copy.

249. THE LARGE DESCENT FROM THE CROSS. Copy.

ROCHEBRUN'S (A. de) CHATEAUX DE FRANCE.

250. LE LOUVRE, FAÇADE DE HENRI II.
Showing the foundations of the Old Louvre discovered in 1866. Folio.
This and the following are the fine folio architectural etchings of the Chateaux of France printed by Beillet.

251. STRASBOURG CATHEDRAL.
During the Bombardment. Within engraved allegorical borders. A very handsome print.

252. CHATEAU DE BLOIS.
The Interior Court and the Staircase of Francis I. Two folio prints.

253. CHATEAU DE CHAMBORD.
Eastern Side, Staircase and detail of Towers. Folio engravings. (3)

254. CHATEAU DE PIERREFONDS.
Exterior and View of the Donjon. Viollet-le-Duc, Architect. Folio. (2 pieces.)

255. ECOUEN and Two Views of Chateau d'Azay-le-Rideau. Folio. (3 pieces.)

ROUSSEAU (THEODORE).

Distinguished French Painter of the Barbizon School.

256. CHENES DE ROCHE. 1861.
An unfinished proof of the earliest state before its publication. Rousseau etched but few plates, and those more as experiments than anything else.

ROYBET (FERDINAND).

Distinguished French Painter.

257. EN RETARD POUR LA FETE (Les Saltimbanques).
Proof before letters.

SANDIER (A.).

French etcher.

258. PORTRAIT IN THE MANNER OF REMBRANDT; PAYSAGE; EGLISE A MONTMARTRE, etc. Proofs. (7)

SLOAN (JOHN).

259. TURNING OUT THE LIGHT.
SIGNED PROOF ETCHING.

SMILLIE (G. F. C.).

260. McKINLEY (WILLIAM). Portrait; bust.
SIGNED INDIA PROOF. Sm. folio.

SMILLIE (JAMES D.).

261. THE FARM LANE.
Signed proof on China paper, marked No. I.

STOTHARD (THOMAS).

262. JOHN GILPIIN, engraved by Worthington.
Obl. folio, OPEN LETTER PROOF. Lond. Pickering, 1825.

STRUTT (J. C.).

263. SCENE IN MARLBOROUGH FOREST; NEAR STONELEIGH, WARWICKSHIRE; GROUP OF ABELES, BANKS OF THE THAMES. Folio. 1828. (3)
Strutt was noted for his representation of woodland scenery. These are excellent examples.

THOMAS (PERCY).

264. LONDON BRIDGE. Proof on China paper. Signed. Very rich impression.

265. BRIGHTON. Proof on thin Japan paper.

TISSOT (J. J.).

266. DORMEUSE. Signed Trial Proof. With collector's stamp. (The date etched on the plate is 1860, while Tissot only commenced etching about 1875.)

TURNER'S LIBER STUDIORUM

The following selection of thirty-three plates from the Liber Studiorum form a representative collection of this Monument of Art. The Pastoral, Mountainous, Architectural and Historical—the distinctions so made by the painter are included, and the majority are specially rich impressions. Equally interesting are the unpublished plates—plates on which Turner had been working, but which were left unfinished at his death, only in 1873 a few impressions being taken from them. Turner himself etched the outlines of the "Liber" and in the process of taking proofs put additional work on the plates where he thought it advisable, and even in a few cases performed the mechanical process of the mezzotinting, though this was mainly done by Charles Turner and a few others. The finished or published states, therefore —and not trial proofs or first states—are really those that express Turner's ideals, and naturally should appeal the most to admirers of the painter; as in this respect they are unique in engraving, becoming almost paintings on copper. It is scarcely necessary to mention their rarity, their value having increased in a phenomenal manner. It is on record that Charles Turner used fine proofs to light his house fires. To-day these are unobtainable at $500 or more each. The early published states have likewise become exceedingly rare, and few collections have as many as are noted in the following numbers.

267. EGREMONT SEA PIECE. (Ships in a Breeze.) R. 10. Fourth State.

268. PENBURY MILL, KENT. Very fine impression of the Third State with added mezzotint.

269. DUN(S)TANBOROUGH CASTLE. First Published State, marked "Proof." (A variation of the first published state, having the initial letter large and open, and reading in the title "a Picture" instead of "the Picture," and with the size "3 by 4" added.)

270. THE FARM-YARD. Published State. Good impression.

271. MORPETH NORTH. Fine impression of the Second State. (This plate was praised by Ruskin.)

272. JUVENILE TRICKS. Third State.

273. THE HINDOO WORSHIPPER. Good impression of the Fourth State. (Considered one of his best plates for the landscape and treatment of the trees. The third and fourth states were altered from sunset effect to sunrise.)

274. HIND HEAD HILL. Fifth State. Good impression. (The fourth and fifth states give more sunrise effect.)

275. WINDMILL AND LOCK. Third State. Very good impression.

276. YOUNG ANGLERS. Third State.

277. ST. CATHERINE'S HILL NEAR GUILFORD. Fine impression of the Third State.

278. MARTELLO TOWERS NEAR BEXHILL, SUSSEX. Third State.

279. FROM SPENSER'S FAIRY QUEEN. Third State.

280. THE BRIDGE AND GOATS. Fourth State. (The brightness of the sun added to by Turner in this state.)

281. PEAT BOG, SCOTLAND. Fine impression of the Fourth or Fifth State.

282. RISPAH. Fourth State.

283. HEDGING AND DITCHING. Fourth State.

284. RIVER WYE. Fifth State.

285. RIVAUX ABBEY. Fourth State.

286. SOLITUDE (or THE READING MAGDALEN). Fourth State. Good impression. ("Early impressions of this state are better than the Second or Third States.")

287. BONNEVILLE, SAVOY. Second State.

288. EAST GATE, WINCHELSEA, *SUSSEX*. Fourth State. Good impression.

289. INTERIOR OF A CHURCH. Fourth State. (Engraved entirely by Turner.)

290. CHRIST AND THE WOMAN OF SAMARIA. Second or Third State.

291. DAYBREAK AT STONEHENGE. Unpublished plate, engraved apparently entirely by Turner.

292. THE FELUCCA. Unpublished plate. On India Paper.

293. THE DELUGE. Unpublished plate. Engraved probably entirely by Turner.

294. UNPUBLISHED PLATE. Dawn breaking over a wide expanse of sea. A very beautiful plate printed entirely in gray. Pure mezzotint.

295. UNPUBLISHED PLATE. Thunder storm at sea, a barque and a small sailing boat can be seen. Pure mezzotint.

296. UNPUBLISHED PLATE. A deep rocky gorge through which a river winds, the moon breaking through clouds, a barge with sail in the foreground, on the right bank three lighted windows of a house can be seen. (View on the Rhine?) Pure mezzotint. With scratched signature J. M. W. Turner.

297. UNPUBLISHED PLATE. (Venice from the Sea?) Pure mezzotint. With autograph note by F. Seymour Haden, "Printed by F. Seymour Haden from plate from Turner's House before the Sale."

The buildings seen in the distance resemble those of Venice, including S. Maria della Salute, but on the left is a mass that seems to be a volcano.

298. —— Another copy of the same without the inscription.

299. IMPRESSION from a Steel Plate found in Turner's house. (Inscription apparently written by F. Seymour Haden.)

UNGER (WM.) And Others.

300. CATHERINE CORNARO: etching after Makart. Proof. Entry of Charles V. into Anvers by Lalauze; The Bird's Nest, lithograph after Jules Breton, by Lasalle. Folio. (3)

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